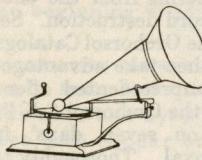


# Hillandale



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THE HILLANDALE NEWS

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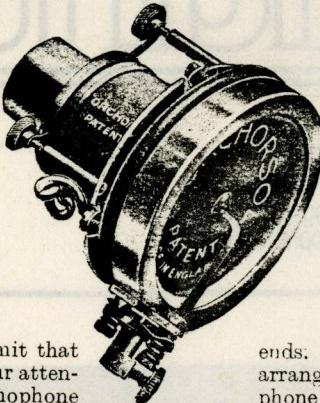
Part of the PHONOGRAPHISCH MUSEUM (See Page 252)

# THE NEW ORCHORSOL

THE ONLY GRAMOPHONE TO REPRODUCE ALL VOCAL AND INSTRUMENTAL TONES OF THE NEW ELECTRIC RECORDS WITH ABSOLUTE FIDELITY AND WITHOUT HARMFUL WEAR

*Model K in  
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**WE** appeal to every gramophone user to carefully weigh in the balance the far reaching magnitude of the claim contained in the short paragraph printed above. These few words that mean everything, express the guarantee of the New Orchorsol, and when it is realised that the Orchorsol is the only gramophone that can be guaranteed in this manner, we submit that we justify a case worthy of your attention. We appeal to the gramophone



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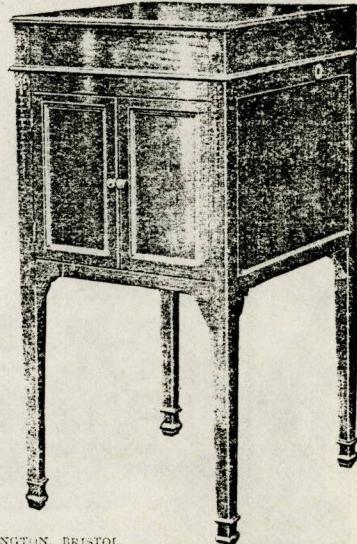
user, who in his efforts to obtain natural reproduction is suffering from the effects of record destruction. Send for the Orchorsol Catalogue, and then take advantage of our unprecedented offer to send the Orchorsol "K" to you on seven days' free approval. Thoroughly test it, and if you are not overwhelmingly satisfied, return it to us and there the matter ends. Deferred payments can be arranged, and your present gramophone taken in part exchange.

## ORCHORSOL Patent Adjustable SOUND BOX

A sound box that is in tune with a gramophone cannot of itself cause harmful wear to the record. Heavily orchestrated electric records become irretrievably damaged in an incredibly short time if the sound box is out of tune. The Orchorsol Sound Box will marvellously improve the tone of your gramophone, and, because it can be tuned to suit any machine, definitely prevents wear. We substantiate our claims by offering to send the Sound Box on seven days' free approval, and accept its return without question if you are not satisfied that it is worth

*POST 50 - FREE*

Send for technical booklet of this unique and wonderful sound box, and learn how the application of the new principle of MATCHED IMPEDANCE enters into the theory of gramophone design.



**ORCHORSOL GRAMOPHONE CO**  
149, SOUTH LAMBETH ROAD, LONDON, S.W.8

WEST COUNTRY AGENT: OWEN WILLIAMS, 81, SANDY PARK ROAD, BRISLINGTON, BRISTOL

# Edchat

Well, the June issue was the last to be edited from Meopham, and by some miracle it went off to the printer no later than usual (though admittedly the printer decided to commemorate the occasion by losing the cartoon that should have graced the frontispiece!) This time, no such luck; already, it is almost the end of July and I am just starting on what is really a fortnight's job. In moving to my present address, I have, as a friend remarked only today, 'bought myself a hobby' (as if I did not have enough of them already.....). I find that, after a day's work at the office and the hour's drive home through South-east London, I can still find the energy to dig the garden, mow the lawn or make bookshelves, but not to sit down at a typewriter. Thus the Hillandale will have to take its turn, and as for anyone rash enough to attempt to engage me in correspondence — well, I doubt if I have written a letter since the beginning of May.

They say you always lose something during a move, and apart from a brand-new hacksaw, it looked at one time as if my Pleated Diaphragm was locked away under its lid for ever and aye, or at least until I could beg, borrow or steal one of those little keys with Nipper on them, but that eventually turned up in a bag of curtain rings. Then horror of horrors, I appeared to be short of a Monarch elbow; any gramophone collector knows that an elbow in the hand is worth two horns in the bush, but now even that too has surfaced, so it is just the hacksaw. Ironic, really, considering that I hardly ever buy new tools. So far, the new house has not produced any finds of gramophonic interest, although an attempt to excavate a site for a car-port came to an end when the flint base of the old tithe-barn came to light. At the last house, we found a Pyramid triangular needle carton (rarer, I suspect, than the tins) on one of the kitchen shelves. It was only a few months before that, I think, that I had rescued a portable gramophone from a pile of rubbish dumped in a local wood, but somehow I doubt that will happen now, nine years on, when too many people seem to think that anything that winds up (and even some things that don't) must be worth a fortune.

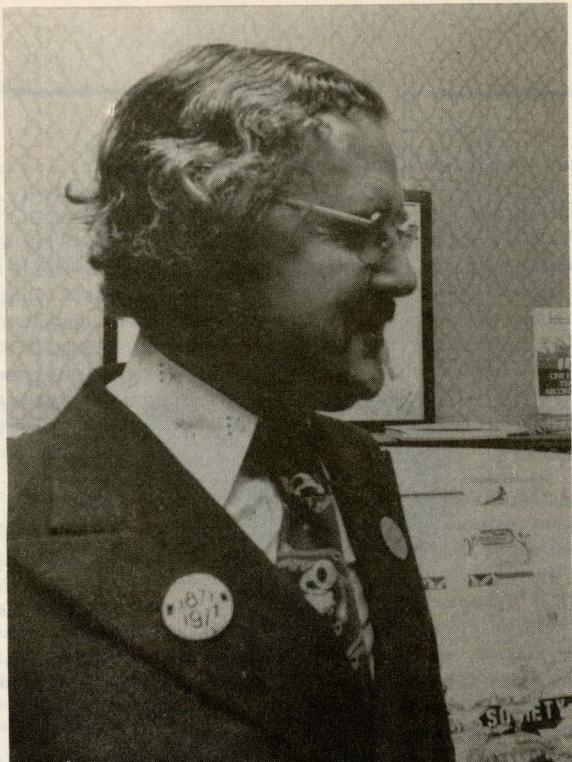
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## JOHN MCKEOWN

The Society has suffered a grievous loss through the death of its Treasurer, John McKeown, on May 15th at the age of 57. He had been ill for several months.

First appointed to the Committee in the sixties, John became the Society Secretary in 1976, bringing with him the experience of many years as secretary of a London club, together with an abundance of Irish charm and humour, and a gentle brogue. One could not recall John ever losing his temper, although his club responsibilities undoubtedly taxed him at times, but he always appeared unruffled and urbane in C. L. P. G. S. matters.

Entirely through his influence, those of us in London were able to hold sev-



eral meetings each year in the relaxed surroundings of the Eccentric Club, and without doubt this helped to point the Society towards improving Meetings standards. In this and elsewhere John McKeown was a subtle influence for the Society's wellbeing, and in material matters he put in hours of work behind the scenes on its behalf. Two years ago in a move-round of offices, he became its Treasurer.

As a collector of instruments and records, John was highly regarded and always presented a programme of quality on some of the cabinet gramophones he owned. He was knowledgeable on most types of music, and supplied many original 78s for the Pearl re-issue 1.ps, as well as having a notable collection of McCormack recordings. He was authoritative on several subjects outside recorded music.

His passing means the loss of a valuable presence in the running of the Society's business, and already this is apparent in the re-arranging of the Almanac this summer, as the Eccentric Club will no longer be open to us.

A bachelor, John McKeown is survived by his mother, brother and sisters, to whom we extend our sympathies in the loss of a fine son and brother, and an outstanding friend to so many of us.

Interment took place in Dublin

George Frow

Dear Sir,

I hope you will allow me space to comment on the article by G. W. Taylor on the subject of Gramophone Company matrix numbers.

Firstly, I would like to say that it is always nice to see another recruit to the ranks of those interested in this side of the record business. There are very few of us, and the recent death of Dr. John Perkins has taken away a real expert and a very keen mind.

Mr. Taylor's method of estimating recording dates graphically by interpolation from known dates is a perfectly valid one, but great care needs to be taken within its limitations and where dates have been estimated, this fact should always be made clear.

While it is reasonable to assume that a recording expert would work at a steady rate of production over a number of years, the actual rate depended very much on circumstances and the number of records made on a given day could be anything from zero to over fifty, although such enormous figures were not common in later years. The rate would also depend on other factors, often quite impossible to predict. Thus Fred Gaisberg, for example, spent 1916 at home in the United States, so that matrix 19972b was recorded on 19th November 1915, but 19972 $\frac{1}{2}$ , the next one, was not cut until February 1st, 1917.

Although there are no gaps of this size in the London series, the Great War had a similar effect, and any graph which passed through the war years would not be a straight line and so could mislead.

As a matter of fact a great deal of precise information has survived from those early years and in the seven years since our article appeared in the Record Collector (Vol 23 Nos 3-4, pp 51-90 by the way), we have been able to sort and analyse much of it. For those readers who are interested in London recordings (Gramophone or Zonophone or Cinch and other minor labels) I append a table by means of which records in the d/e/f (7"/10"/12") series may be dated to their year of recording.

Yours sincerely, Alan Kelly.

(The chart is reproduced on the next page - Ed.)

Recordings made by the Gramophone Company Ltd.

Year	7" records 'd' series	10" records 'e' series	12" records 'f' series
1905	810-1063 2900-2926	1600- 2542 3000- 3253	537- 557
1906	2927-2997	3254- 3753	600- 613
1907	nil	6000-7400c	1850-2170c
1908	1-17 (end)	c7400- 9377 9378-11147	C2170-2771 2772-3964
1909			
1910		11148-13025	3965-4734
1911		13026-14703	4735-5847
1912		14704-16194	5848-6946
1913		16195-17353	6947-7720
1914		17354-18764	7721-8227
1915		18765-19801	8228-8498
1916		19802-20577	8499-8702
1917		20578-20993	8703-8716
1918		20994-21407	nil
1919		21408-21914	8717-8748
1920		21915-22285c (end)	8750-8759 (end)

LONDON MEETING, MAY 17th 1983

It was our pleasure to welcome Colin Johnson of Radio Medway (now Radio Kent) for this evening's entertainment. Colin was involved last year in a series of broadcasts on vintage records and gramophones, assisted by the Chairman and the President, and he generously donated some scripts and cassettes to our Archives.

Colin took as his theme recorded duets, and his recital contained many well-known names, such as Anne Ziegler and Webster Booth; Elsie and Doris Waters; Jeanette McDonald and Nelson Eddy; Flotsam and Jetsam. In more serious mood, there were items by Galli-Curci and de Luca; Gwen Catley and Dennis Noble; John McCormack and Reinald Werrenrath; Peter Dawson and Ernest Pike; and a choral item by Ernest Lough and Ron Mallett. A freak record was of Richard Tauber singing with himself, and the evening ended with a record of John Harrison and Robert Radford in 'Excelsior'.

Altogether a delightful evening, which was enjoyed by all those present, and tempered only by thoughts of our late Treasurer. He was sadly missed by us all, and how he would have enjoyed these records!

The tragedy of the San Francisco earthquake in the spring of 1906 appears to have had its amusing incidents as well. The late Elsa Maxwell, in her autobiography *I Married the World*, relates that on that fatal day she had a luncheon date with Caruso.

"It was three o'clock in the morning but I was too excited to sleep. I was lying in bed rehearsing all the witty stories I would tell Caruso, when there was a distant rumble and all the house trembled as though a giant hand were shaking the foundations.

Somehow, I managed to find my way to the St. Francis Hotel. In spite of the devastation it took a detachment of the United States Army to stop me entering the hotel and the meeting with the great man.

Caruso escaped almost unhurt but bewildered. A passer-by noted that he was clutching an autographed photograph of Teddy Roosevelt, the only possession he was determined to save."

All the great stars of the New York Metropolitan Opera were in San Francisco at that time; Sembrich, Abbot, Freemstad, Eames and many others. In *Opera Caravan* Quaintance Eaton tells how Bessie Abbot, who as Micaela had vowed in song a few hours before not to fear anything, was thrown out of her mind and in a state of collapse.

Scotti noted that the great bass Plancon had been caught by the first shock before he had time to dye his beard, now greenish in the morning light.

Louise Homer the comely American contralto was seen wandering the streets in a dazed state, wearing a pair of men's trousers and shoes six sizes too large, given to her by one of the cooks in the hotel.

There must have been many more amusing sights, but to crown it all a man was seen among the rubble in his night-shirt carrying a phonograph under his arm.

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It was most interesting to read the history of magnetic sound recording in Hillandale No. 132, and particularly of the Blatnerphone. I saw and heard one of these in 1932. It was presented as a Stage Show and Talent Spotting Contest at the Finsbury Park Astoria. The spools seemed to be about the size of bicycle wheels and turned at about the same speed. Two large dials recorded the volume and length of audience response. Sound reproduction was ATROCIOUS. Arthur J. George

## BOOK REVIEW

VOCALION RECORDS - A New Publication.

This 56-page listing of Aeolian Vocalion and Vocalion records was compiled by Chris Mankelow of Flat 1a, 67 Claremont Road, Tunbridge Wells, Kent, and costs £4.40. It is arranged in numerical sequences and in alphabetical order of prefixes. On the cover it is described as a "List of all Titles issued on the Vocalion label - The Vocalion Company 1919 to 1927". This is not an entirely accurate description of the contents of the catalogue or of the companies involved in their production.

The catalogue contains, in fact, an almost complete list of the titles issued on the Aeolian Vocalion label of the Aeolian Co. Ltd, released between December 1920 and January 1925, and almost all titles issued on the Vocalion label of the Vocalion Gramophone Co. Ltd. (not distinguished), which continued four of the eleven series begun by the earlier company. The Vocalion label lasted from February 1925 to July 1927, but this is not stated, and no indication is given in the A, B, K and X prefixed series of where the change in label style took place.

The W prefixed series of Vocalion Long Playing records is not mentioned at all.

Space has been left where there are no entries against catalogue numbers for the insertion of information when it comes to hand. A considerable number of these entries could have been filled by others who have also been listing these records.

No matrix numbers and no dates of issue are given, and pseudonymous artists remain pseudonymous. A number of 10 and 12-inch ACO records are included as being records of worth, and the Index includes these along with artists selected from the two major labels also considered to be 'records of worth'.

The introduction on the inside cover has a number of factual errors. Outstanding among these, apart from the lack of any mention of the Aeolian Company (who launched the Aeolian Vocalion discs) is the description of the Broadcast records as 7 and 8 inch, when they were 8 and 9 inches in size. The REX record is described as a product of the 'Vocalion Company'.

I would query the reason given for the demise of the Vocalion records, namely their expense, for in fact they compared quite favourable with their major competitors.

It is the record listing itself which will interest most record collectors, and the layout is that of one disc to a line, whether single or double sided, and gives catalogue number, artist (abbreviated name) and title or titles with composers only for those considered to be 'of worth'.

Frank Andrews

## REGIONAL ROUNDUP

MIKE FIELD

Normally this column is intended to report on regional activities which have taken place since the last issue. This time, with the Editor's indulgence, I would like to mention a forthcoming event - the most important perhaps in the regional calendar - the annual Phonofair. The organisation this year is down to the Midlands group, which has been hard at work for some weeks. As all who have been concerned in organising these sort of events know, a lot of time, energy and brainpower is consumed and it is to be hoped that everyone will try to attend. Travel is expensive but with a little thought over car sharing etc some alleviation is possible, and your support and appreciation is needed.

The Phonofair will be held at the Church Bridge Teacher Centre at Oldbury on 24 September. There should be something for everyone; there will be stalls for those who wish to buy and swap or merely browse through that on offer. At least two exhibitions are planned - one a unique collection of portable gramophones and the other relating to prints and cards of things gramophonic. There will be the usual competition for the best gramophone or phonograph, which does not have to be some exotic and rare machine. Bring your favourite machine, be it ever so 'umble, it could easily be the "best" machine in the room. So let's make it a memorable day!

Back down from the podium to report regular events. The Chilterns group almost had their own phonofair on 24 April at Pyford Village Hall. Spread over 6 trestle tables were a Class M, Opera, Idelia, Hone, Diamond Disc, Columbias BS and BF Gramophone style No 5, "Cockleshell" Monarch and several others, including Pathe and HMV. Nearly all machines were played and it was particularly interesting to see the Electric M in action, powered by a 3 volt battery. Also of note was a World Record Controller attempting to fight through a record of Robert Carr at a fairly constant speed. The Chilterns branch meet about 6 times per year at times advertised in the Almanac. All members welcome, but do let the Branch Secretary know beforehand.

In the Tyneside area, the Clockwork Music group continues to meet and hope to represent the CLPGS. It is really an informal group, which in spite of all blandishments seems to remain with a core of some eight regulars. The basic interest of the group is talking machines, but other topics are also included. A typical meeting would take place at a local museum on a Saturday afternoon for a talk and display - for example the Shipley Art Gallery in Gateshead. At one such meeting last year, Joe Ging gave an illustrated talk on music hall entertainers. Later in the year, as a museum official, he organised a museum exhibit which "toured the halls" entitled "Music Music Music". There was a comprehensive display of popular music covers, playbills for variety theatres, records, machines and impedimenta, some of which was loaned by the group. At another meeting Ray Stephenson gave a talk on American Blues and showed an amazing collection of "black" 78 labels - some of which were blue in more ways than one. David Trigg showed his compilation of music hall films and the final show of the year was given by a member specialising in magic lanterns. This group has a wide appeal so if you live in the area, keep an eye on the almanac.

The East Fife branch met on 11 May at Chris Hamilton's house, which contains a huge collection of acoustic machines, over 12,000 records of every conceivable description and a Sony Compact Disc Unit. The evening started off acoustically with records played on HMV 194 re-entrant and on Chris's favourite machine, the EMG "Expert". Moving all the way from ancient to modern, some items were heard next on the Sony Compact Disc system, the performance of which was described in two words - "terr - ific"! The perfect tonal balance (sic) gave the effect of sitting close to a massive symphony orchestra, which explains why you need to shout when talking to anyone from the East Fife group. Other exhibits demonstrated included various Pathe machines, and all in all the evening was voted to be of outstanding interest.

Dear Sir,

On the 26th of August, exactly a quarter of a century will have passed since the death of one of the greatest composers of our century - Ralph Vaughan Williams.

Born in 1872, the descendant of Wedgwoods and Darwins, he was taught in his three years at the Royal College of Music by Parry and Stanford. It was during this period that he met Gustav Holst, who became a lifelong friend.

At the age of 35 Vaughan Williams went to study with Maurice Ravel for three months. After his return from Paris he began composing prolifically and with a freedom which had eluded him in his earlier days. Ravel later said that RVW was "The only pupil who doesn't compose my music."

The five decades which followed this period saw Vaughan Williams writing and experimenting with a vast range of styles of both composition and instrumentation. Many of his shorter pieces use folk tunes or are influenced by them. The composer played a major part in the folk song revival movement. Perhaps the 'outstanding' shorter piece is *The Lark Ascending*, written for Marie Hall.

His use of unusual instruments defied convention, such as the huge percussion section in the last of his nine symphonies. He employed the saxophone in *Job - A Masque for Dancing* (dedicated to Sir Adrian Boult) and even had passages for improvisation in the *Concerto for Oboe and Strings* (written for Leon Goossens), reflecting his interest in the jazz idiom.

In his later years his music went out of fashion. Indeed, Ernie Bayly met him at a time when he said that everyone thought he was just an 'old folksy' - a sad plight for a composer.

Even now his repertoire is not as well covered as it ought to be. Not a great deal of his music turns up on 78s, either conducted by himself (on Vocalion, HMV etc) or by Boult, Barbirolli or their contemporaries.

Fortunately some of the lesser known works are being covered by small labels with the aid of the RVW trust and Ralph's widow, Ursula Vaughan Williams.

John E. Cavanagh

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#### HARRY REYNOLDS

One of our newer members is trying to trace recordings made by his father for Pathé between 1911 and 1915. Harry Reynolds was a contemporary of Peter Dawson and George Baker, and is known to have recorded over sixty titles. Any members with Harry Reynolds recordings are asked to contact J. W. Reynolds at [REDACTED]

[REDACTED] D. R. R.

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Although Thomas Edison mentioned nearly all imaginable forms of sound carrier in his British Patent 1644 (in which he patented the tinfoil phonograph), he restricted himself in his further inventions to the use of the cylinder and later the disc record.

The idea of recording sound on a long ribbon or tape kept many people busy. On June 26th 1908, Franklin C. Goodale from Tacoma, Washington, U.S.A., applied for a patent for an apparatus that resembled a cylinder phonograph very much. However, instead of a cylinder record a celluloid tape was used in which a groove with recorded sound was cut by mechanical means. The Patent was granted on December 28th 1909, No. 944608. About the same time, another U.S. citizen, Frank Holman of Silverton, Ore., was granted a patent for the same sort of machine, and this is said to have played for fifty-six minutes uninterrupted. Both Goodale's and Holman's machines were equipped with stationary reproducers and electric motors.

In theory both machines ought to have caused a revolution in the home use of recorded music, since the longest playing time then for cylinders and discs was about four minutes. There was, however, small demand for recordings of longer duration.

In 1911 B. Hiller in Berlin constructed a speaking clock. In a perforated celluloid tape a recording with time indications was registered in 48 tracks, one for each quarter over a twelve-hour period. The groove was traced by a needle in a conventional soundbox, but the success of this was so small that in 1914 Hiller changed to recordings on disc records.

In 1906 The Frenchman Eugene Lauste experimented with photographic sound recording on film in the U.S.A. Eugene Boyer did the same in France in 1913. He offered his invention to Pathé, Mazo and Lumière. Although it was possible to change sound modulations into light fluctuations satisfactorily, the necessary amplifier systems were lacking.

Only after the invention of the first electron tubes by Lee de Forest in the period 1915-1921 could this optical system be developed further. In 1928-9, laboratories of RCA and Western Electric in the U.S.A. and Tri-Ergon and Tobis in Germany developed systems to record sound optically and to make the silent screen 'talking'. They did so by photographing the sound modulations in black and white alongside the pictorial part.

This invention affected not only the movie industry; there were others who used these methods to record sound exclusively. In Britain the British Ozaphane Ltd. company was registered in London. This company used sound films without pictures. The exterior of the recording looked identical to normal 8mm. film without transport perforations, although the company claimed that this was a specially developed mater-

ial called 'Ozaphane'. The complete recordings were known as 'Duo-Trac' sound spools, and could be bought in several different lengths. The film contained two soundtracks. When the end of the film was reached, the machine changed into reverse and played the second track. A maximum playing time of 90 minutes was possible. Two types of player were marketed: a table model and an upright grand which also contained a wireless receiver. The players were called 'Cell-O-Phone'. The repertoire included music by Schubert, Mozart, Haydn, Elgar and German as well as programmes of lighter material.

In the Netherland there appeared on March 31st 1934 an illustrated article on the purchase by a restaurant owner of a 'Gramofilm', which replaced the disc record with 'A film tape, on which the sound vibrations of the music have been recorded photographically. This film is transported along a photo-electric cell lit by a very strong lamp. By means of this cell the light fluctuations are changed into weak sound vibrations that in their turn are made audible by an electric amplifier and electro-dynamic loudspeaker. This 'Singing Ribbon' is the first example in the Netherlands and is sold by Messrs. Duwaer and Naessens in Amsterdam.' This sounds very much like one of the Cell-O-phone machines.

In Austria a special system was developed in Vienna a few years earlier; the Selenophone, by the Oesterreichische Selenophone Gesellschaft. Wireless World devoted a complete story to the Selenophone in February 1931. With this system use was made of the transversal soundtrack as applied by then to sound film. This had a black stripe in which the sound fluctuations were recorded on an undulating edge. This track was printed in offset on a paper tape. The tape was not illuminated from the rear as with ordinary sound film: instead, a very selective selenium cell, developed by Thirring and Richters, changed the reflected light in a current, and this was amplified through a loudspeaker. The tape was 12mm. wide and was printed on both sides with two tracks. The spools contained 300 metres of tape, and with four tracks this was good for 70 minutes playing time at a speed of about 29cm per second.

In Japan a 'Filmon' system was marketed in the 1930s, using sound recordings on film, and there were others who used film with an optical soundtrack as a starting point for sound recordings exclusively.

In the U.S., Miller developed a system by which sound was recorded mechanically on a film. Philips Lampworks at Eindhoven produced a combined recording and reproducing system and marketed this 'Philips-Miller' system from 1935. With this method a film was used of 7mm. width, in which a cutter with a wide angle of  $174^\circ$  made a groove. The film consisted of a celluloid carrier, covered with a transparent layer of gelatine and over that a black top layer. By means of electric impulses the cutter made a groove of not more than 5 micron depth in the black layer, leaving a transparent groove of varying width on the black film. This groove was read by a light sensitive cell and the recorded music thence reproduced in the normal way. The system was for professional use only, and was quite well-known around the time of the Second World War.

With the Philips-Miller system, the tape or film was read by light. In the early 1950s a tape was developed in Germany that could be played with the newly-re-introduced sapphire stylus. In Porz, near Cologne, an apparatus was built by Tefi-Apparatebau - Dr. Daniel KG: the 'Tefifon'. This machine used a plastic cartridge with an endless tape, like the 8-track electronic tape cartridges. (A full account of the Tefifon appeared in the February 1983 issue of *Hillandale*).

Finally, mention can be made of a gimmick under the heading 'Sound on Tape'. In November 1958 Barnaengens Vademeicum GmbH, a mouthwash and toothpaste manufacturer in Berlin, supplied with tubes of toothpaste a 'Tonband' (sound-tape). This was a 2mm wide plastic strip of 0.5mm. thickness and 65cm. length, ribbed across its width. This strip was hooked with a knot into a small hole in the centre of the carton which came with the tube of toothpaste. It was played with one's thumbnail as the strip was pulled between the index finger and thumb from the carton, which functioned as a soundbox. The slogan that could be clearly heard was "Nimm Vademeicum" (take Vademeicum). The manufacturer of this 'tonband' is not known.

In a Dutch newspaper of December 22nd 1981, mention was made of 'talking postcards' which worked on the same principle as the Barnaengens Tonband, producing the message 'I love you'. These cards were on sale in a shop called 'Greetings' - [redacted] New York.

#### Sources:

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Het Leven, March 31 1934, Holland

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Phonographes et Music Mécanique, E. H. Weiss, Hachette 1930, France.

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Wireless World, February 4th 1931, England.

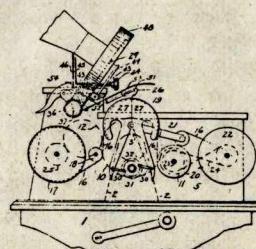
OFFICIAL GAZETTE

DECEMBER 28, 1909.

944,608. SOUND-REPRODUCING MACHINE. FRANK-LIN C. GOODALE, Tacoma, Wash. Filed June 26, 1908.  
Serial No. 440,468.

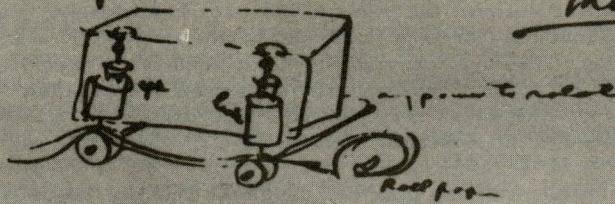
1. In a device of the class described, the combination of a record support, a flexible record-body engaging the same, and sound-producing means engaging said record-body, said record-support comprising connected members adapted to be brought together to form a continuous surface, or separated to form spaced-apart surfaces.

2. In a device of the class described, the combination of a record-support, a flexible record-body engaging the same, and sound-producing means engaging said record-body, said record-support including members pivoted together and adapted to be brought together to form a continuous surface or separated to form spaced-apart surfaces.



Photograph

Aug 12 1877  
Albany

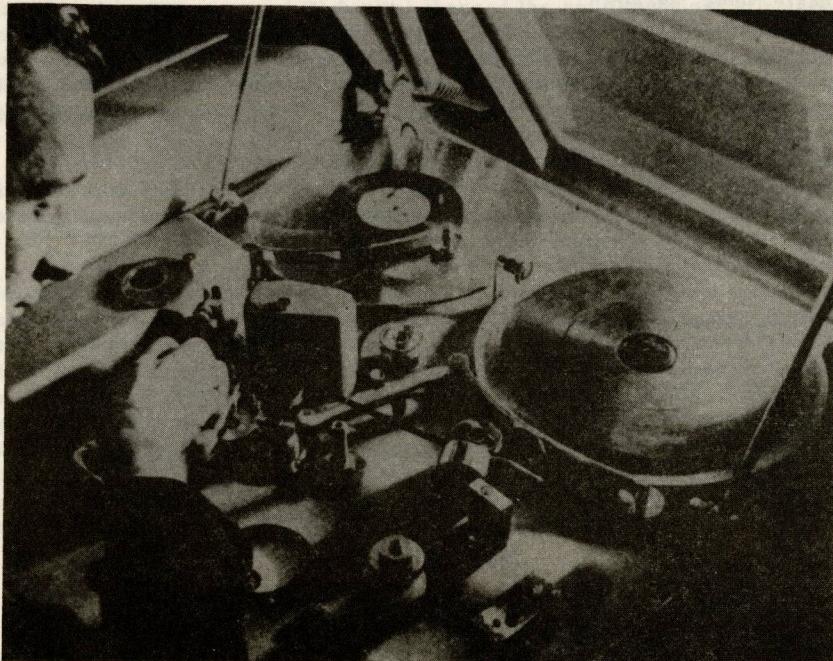


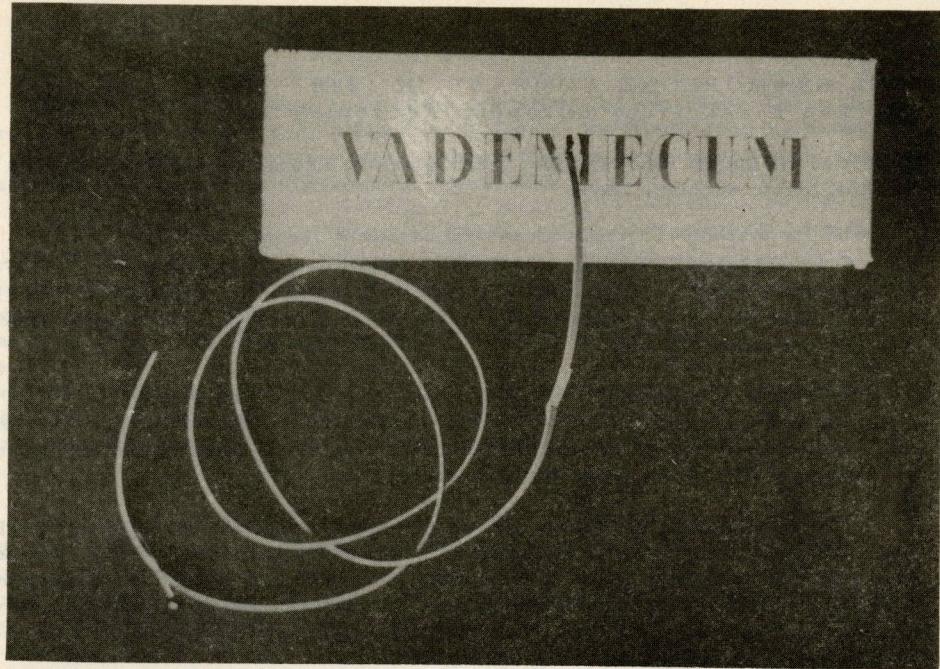
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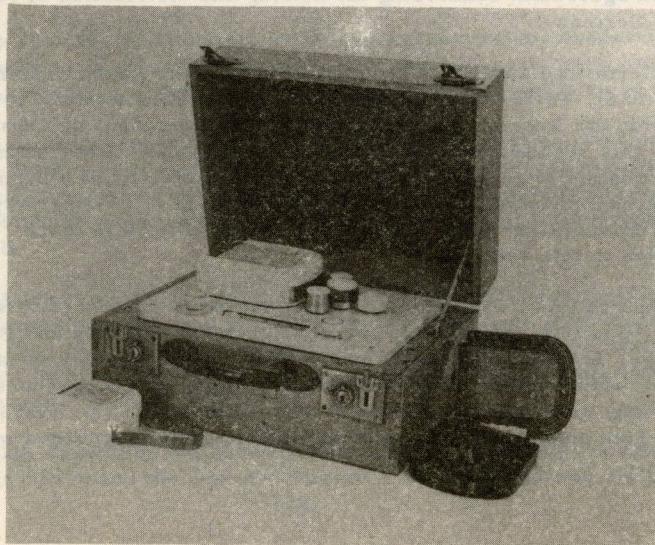
Sketch paper - input - was in filing  
cup bottom - paper - open - allowing speedy

(Above): Edison's diary entry (dated Aug. 12 1877) showing the use of paper tape. Below: Philips-Miller optical recorder.





Above: Vademecum toothpaste carton with ribbed sound tape.  
Below: Tefifon cartridge player deck, 1958.



THE GRAMOPHONE COMPANY IN 1899  
and The First Great European Recording Tour.

Report of the March 1983 meeting, a talk given by Leonard Petts in association with the EMI Music Archive, Hayes.

Once again we welcomed Len Petts to tell us more of the early growth of the Gramophone Company. Since his previous lecture, Len has resigned as Chief Archivist of EMI, but has received help from the present Archivist, Mrs. Ruth Edge, who was present at our Meeting.

The lecture embraced principally the European recording tour of Fred Gaisberg and assistants during 1899, but also showed the phenomenal expansion of the Company, not only in Europe but far afield in Africa, China, Japan and Australia, all within the first three years of its existence.

The Company had set up as a small trading syndicate in the Hotel Cecil in April 1898 with Trevor Lloyd Williams as head and William Barry Owen as general manager. A move was made to 31 Maiden Lane in May 1898, and an agreement was reached for Williams to make Gramophones and records and to sell them in several European countries. The matrices, however, were to be processed by Emil Berliner's brother in Hanover.

In November 1898 the three Berliner brothers set up an agreement of partnership, and the Deutsche Grammophon Gesellschaft was registered. There were other agreements regarding sales and a licensing agreement with Frank Seaman of New York to trade in Gramophones. Early in 1899 Owen approached Joseph Berliner demanding an agreement concerning the making and distribution of records and machines in Germany.

In Germany Hawd wrote from Hanover that the Russians wanted a recording expert to go to St. Petersburg, and an agent in New York wanted 1,000 machines and 60,000 records for Russia. Owen decided to make records of Russian artistes in London, and this resulted in some 108 records, eleven of them Jewish. Owen told Berliner he was not to go ahead with the Russian project until a proper agreement had been reached covering all Europe and Scandinavia. Berliner replied that no one would stop him operating where there were no agreements in force: and there were several letters in this vein.

In March Hawd was recalled from Hanover to London for discussions on the proposed Russian trip. Sinkler Darby mysteriously vanished and Berliner denied any knowledge, but then said Darby and Heineke were to go to Russia. Little is known of their trip, and the Russian records have no matrix numbers, so it is not known how many were made. Some 240 exist at Hayes. The first session lasted from March 30th until April 25th, and among the artistes recorded was the famous Tartakov.

Eldridge Johnson had been busy with a new recording process. There was some trouble with Edison Bell over patent infringements, but it was soon discovered that the patent had lapsed. Berliner was convinced that the Gramophone would continue, although it had suffered this temporary setback.

In May, after discussions, Williams offered Berliner £10,000 for all European patents. Berliner agreed. Johnson's new process was that of recording in wax, instead of wax-coated zinc plates as hitherto. There were plans for Gaisberg to set off on a tour, making records in all the European capitals. A recording machine was sent to Leipzig by May 16th and started to record. By May 19th, sixty-seven records had been taken, including seventeen orchestral. Two opera singers agreed to take records, Philla Ziegmann-Wolf and Emma Baumann. Birnbaum complained to Owen about the fluctuating electricity supply which had spoilt some records, and about artistes not turning up. In all some 250 records were taken, of which 116 were issued.

There was some ill-feeling once again regarding the proposed Russian trip, between Owen with the London-based companies supported by Hawd and Birnbaum in Hanover, and the Berliners with the D.G.G. and Orpheus in Germany. However, Birnbaum found that there were already enough records in Russia for the present, so he despatched Darby and Gaisberg to Budapest.

Birnbaum found there was already a firm in Hungary making disc records in wax, the Magarischi Automat Fabrik, run by an M.P., one Dr. Nagy, who had had dealings with Frank Seaman of New York. The Hungarian Company were prepared to sell out to the Gramophone Company and an agreement was reached. Recordings got under way, and some gipsy bands and military bands made records. The 'Hungarian Nightingale', Marcella Lindt recorded.

From this session, 142 records were sent to Hanover for processing, followed by another thirty. In all 211 Budapest records are known to have been made, of which 169 were released. Hungary had provided the best repertoire so far.

On June 14th the party left for Vienna, only to find most artistes on holiday. The pianist Alfred Gruenfeld proved very helpful, and made several records. A contract was signed giving Austria the rights to make and sell Gramophones for twelve months. Hanover were making 100 matrices a week, and the Hungarian business was doing well.

In June, Alfred and William Michaelis discussed with Owen the formation of an Italian Gramophone Company, and by July a contract had been signed and Birnbaum started work in Milan. The sessions yielded some 260 recordings, of which 176 were released. Artistes included Caesarini, Antoni, Franchi, Adami, Galan and Corradetti, of whom we heard a record.

By July 12th Birnbaum had gone to Paris where Clarke had recruited singers from the cafés, the Opéra and the Opéra-Comique. One of these was Melchissédec,

and we heard one of his records. Owen was in poor health, so Birnbaum returned to London, leaving Alfred Clarke in charge. 293 records were eventually made, in spite of a shortage of blanks, and 267 were passed for issue.

Sales in France were slow, and by August 8th the party had gone to Madrid. Here 80 records were made in the first four days, and the total output reached 155, including forty band records, of which we heard one.

A trip to Lisbon was envisaged, but lack of funds and an outbreak of fever prevented this, so the party returned to London on August 23rd, having taken 1450 recordings in 100 days. The tour was judged a success, and Owen was pleased.

After twelve days' break, the party set out for Glasgow, and started work on the fourth of September by recording Jessie McLachlan. On the 8th, Scott Skinner, 'a marvellous specimen of a left-handed violinist' made some records. Gaisberg was not impressed by the poor singers he found in Glasgow, but 150 records were made in seven days.

Then followed a trip to Belfast, where Gaisberg thought the artistes were even worse. One Mr. Gibson was paid £4.20 for making thirteen records (we heard one) and in three days thirty-six mediocre records were taken. On to Dublin (still poor artistes) but A Greek Slave was running at the time, and a Miss Boyd with a good voice was enticed to come from the Chorus to make some records. In all, sixty records were made in six days.

The last call was Cardiff, where the Rhondda Royal Glee Club was recorded and in all thirty recordings were taken in four days. On the return to London on October the sixth, records were made of the comedian Burt Shepard.

A limited company had been formed in August to take over the German manufacture and distribution, and also to set up French and Italian companies. A statutory meeting of the Company in December turned into something of a failure as most of the members were down with flu: Gaisberg had returned to America, and Berliner was already there.

The year 1899 had been one of great expansion in Italy, France and Germany. There were plans for Holland, Belgium and Scandinavia and sales agencies were set up in St. Petersburg, Vienna, Budapest and Spain.

The talk was interspersed with tape transfers from 7-inch Berliners, and the performers we heard were Mr. FIDKIN, Joachim TARTAKOV, Emma BAUMANN, Marcella LINDH, Alfred GRUENFELD, Ferruccio CORRADETTI, Leon MELCHISS-EDEC, Jean NOTE, Regimento Infanteria del Reg, Scott SKINNER, W. GIBSON, Maud BOYD and Rhondda Royal Glee Society. All but one of the records was transferred to tape by David Abdey.

Our thanks go once more to Leonard Petts for his excellently prepared talk.

## IAN COSENS

### An Obituary.

As mentioned briefly in a supplement to an earlier Hillendale News, Yorkshire member Ian Cosens died in March after some months of illness. He had been a member of the Society for about twenty years, but his interests, mainly in the record side of our hobby, went back to his youth. He had a scholarly interest both in vocal and in instrumental music, and his extensive knowledge won him the friendship and respect of many collectors and others connected with the world of music.

This extensive knowledge of musical matters, and of historic and high-fidelity sound reproduction, led to a considerable number of articles and letters being contributed to several journals, which of course included the Hillendale News. Ian was also co-author of the Oakwood Press 'Columbia Celebrity Catalogue' in the Voices of the Past series. Quite a lot of time was spent on researching various aspects of our hobby sometimes sparked off by a chance remark or question.

Ian had several other interests, but gathering records and relevant information was his chief hobby. He was always ready to help other people, both practically and by giving practical advice and encouragement.

In the relatively short existence of the Yorkshire branch of the Society, we all benefitted from Ian's friendship, and we will continue to feel the loss of such a helpful and enthusiastic member. Ian was married, with three children, and we offer our condolences to his wife Linda, and children Tom, Mary and Becky.

We are pleased that Linda and Tom in particular will maintain their connection with the Society.

P.A.

### A CYLINDER PROJECT

Members with an interest in cylinder recordings will be pleased to learn that Joe Pengelly has been awarded a grant by the Leverhulme Trust for "The Technical and Subjective Replication of Archival Sound from Cylinder Recordings." This sounds like a very worthwhile project (even if the title's phraseology leaves something to be desired), and it is hoped that members may be able to help. The idea is to be able to play all sizes of cylinder up to the Edison Kinetophone and the Pathé Celeste, and examples of such cylinders, or of a pink Concert-size Lambert, are required. Joe tells us that his own University (Oxford) has offered to help with the actual construction of the equipment, and he is hoping that someone may be able to tell him of a specialist firm producing slow electric motors.

Any helpful suggestions to Joe at [REDACTED]



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1002. CAN'T YOU HEAR ME LOVE YOU? (*Waltz with Chorus*) (*Burton Brothers*) Hilda Drewski and the Covent Garden Band; and THE GONDOLIER (*Merson*) Billy Merson with Orchestra.
1003. WHEN YOU COME TO REST IN THE HEART OF A ROSE (*Tom Burke*) Pat Nolan with Orchestra; and CALLING ME HOME—Lady Mary (*Chappell*) Metropole Havana Band with Vocal Refrain.
1004. RAIN (*with Vocal Chorus*) (*Eugene Ford*) Kit-Kat Band with the Three New Yorkers; and SOMETIME I'M A JONESOME WADe) Al George's Red Pepper Band with Vocal Refrain.

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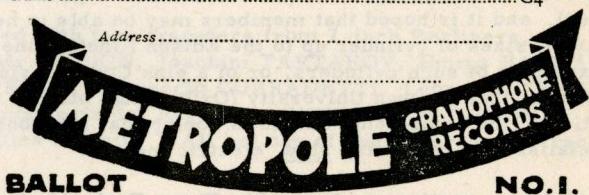
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Please send me Metropole Gramophone Records, together with Ballot Ticket(s) for which I enclose £  s  d (3/- for one, 10/- for set of four Records). I require Records 1001, 1002, 1003, 1004 (cross out those not required).

Name ..... G4

Address.....



## LONDON MEETING, APRIL 19 1983

### CHICAGO TALKING MACHINE MANUFACTURERS

We were pleased to welcome Tim Fabrizio from New York for the April meeting, and he came with a lecture and slides on the small companies which flourished, or sometimes failed to flourish, in Chicago in the first two decades of this century.

The Standard Talking Machine Co., founded in October 1901, had as their main trade china-ware, and had originally been the East Liverpool China Co. (Liverpool in Ohio). Pottery had been used as a sales gimmick, and they had the idea of a cheap talking machine at an almost give-away price, which would assure sales of records afterwards. To prevent owners of machines buying records elsewhere, their machines required special records.

In 1905 these went on the market, with a spindle diameter of  $\frac{1}{2}$  an inch, so that ordinary records would not fit. Seven inch and ten inch records were pressed from Columbia matrices, or existing old Columbia records bored out and new labels fixed. Columbia seems to have taken advantage of the situation and dumped its old stock on to Standard. In the 1920s, however, Columbia denied any connection with Standard.

In 1907 the East Liverpool China Co. changed its name to the Great Northern Manufacturing Co. This was the parent company, still trading in Standard machines, but now introducing the Harmony with a  $\frac{3}{4}$ -inch spindle. The 10-inch discs were pressed from Columbia and Star (Hawthorne and Sheble of Philadelphia) matrices, with the announcements obliterated, but after a time, only Columbia matrices were used.

In 1911, the companies moved together at one address. The United Talking Machine Co. marketed Symphony machines and United records, with a  $1\frac{1}{2}$ -inch hole. In spite of Victor's near monopoly, United lasted through the teens, although Harmony disappeared in 1913. The parent company officially changed its name to the Standard Talking Machine Co. United discs were again pressed from Columbia matrices.

Some talking machines were given away with the purchase of a specific number of records, or alternatively in exchange for coupons given to customers of department stores. Standard survived until 1932, in spite of marketing real junk.

At the same time, another group in Chicago, run by Arthur J. O'Neill, a travelling salesman in china (again!) realised the potential of talking machines. Efforts were pursued in this direction for some ten or twelve years, but by 1916 they were involved in importing Pathé products, when O'Neill died suddenly.

The O'Neill James Co. was formed in 1904 and originally traded in china and glass, but made talking machines their main trade by 1906. Their treasurer Mr.

Bisby suggested they call their products 'Busy Bee'. The disc machine had a rectangular lug on the turntable which fitted into a hole at the edge of the label, but the central hole being normal, the discs could be played on any machine. The records were pressed from American (Odeon), Star, Leeds and Catlin and Zonophone in 7-inch, 10-inch and  $10\frac{1}{2}$ -inch sizes. It is believed there was also a 12-inch size.

The cylinder records had a slightly bigger bore, and corresponding mandrel Edison or Columbia cylinders would not go on, and Busy Bee cylinders would not grip a standard mandrel. Columbia made the cylinders, but some had a Busy Bee announcement.

In 1909 Victor sued O'Neill-James on patent infringements and won. Thereafter O'Neill-James had to turn to other items of trading, but continued in talking machines on a reduced scale. Another factor in the decline of the company's fortunes was the shift of interest to the related Aretino company. This company was incorporated in 1907 and marketed records with a three-inch hole.

Aretino were also sued by Victor in 1909 for infringements of the basic Berliner patents. The machines had been made by Hawthorne and Sheble of Philadelphia, but after the court injunction, which nearly ruined Aretino, they switched to Columbia machines. There were two series of records: those with A-prefixed numbers being pressed from Leeds and Catlin 10-inch matrices, and those with D-prefixed numbers from 10-inch and 12-inch Columbias. Aretino records were still available in 1913 along with a hornless machine, but by 1914 the business had declined.

Other Chicago machines had some vague connection with the larger firms. The Diamond Record Co. and the Consolidated Record Co. Inc. had outsize-hole records. Later, as various companies began to combine, records were found with 'wrong' size holes.

Tim had spent many hours trying to locate and photograph original buildings occupied by these firms in Chicago, at first without success. Several visits to the public library revealed that in 1908 and 1909 not only had many house numbers been altered, but also some street names. Patience did bring its own rewards and some of the original buildings had been located.

The lecture ended with some slides showing the labels referred to, including a Busy Bee cylinder and box with its picturesque label, and an example of a machine from each of the firms mentioned. The Standard 'X' talking machine was actually a Columbia 'AW' and several of the others were of Columbia origin. The final machine we saw was a Busy Bee 'Queen', which was really a Columbia 'BK' with the original transfers removed and a BB mandrel substituted.

Our grateful thanks to Tim for an interesting talk on an aspect of the talking machine industry hardly encountered over here. This must have taken many hours of preparation, book-searching and shoe-leather (or was it car-tyres?).

London Reporter.

THOSE COLUMBIA LPs

Queensland, Australia

Dear Sir,

In reply to Peter Adamson's query in Hillandale No 132 regarding the Columbia L.P.s in the 1932 catalogue, I would like to weigh in with what I know.

These were special cinema records, and like most discs for the purpose at that time, started from the inside. The Australian catalogue of the era also listed them, but in nowhere near the quantity mentioned by Peter. Over here they were series YOX, yellow label, the same as in England, but only seven were listed in the 1935 catalogue, dwindling to four by 1939.

It would be safe to assume that none would have been deleted by 1935, so it would seem that the complete issue was seven. These were 12 inches.

At the same time (1935) there was also a 10-inch series, yellow label, listed but these seem to have been straightforward sound effects records, and by 1939 were listed as such in the catalogues. Whether or not the yellow label was maintained I do not know.

Although in the thirty years or so that I have been collecting I have never seen an Australian pressing, I do have one from England that is not listed in the local catalogue.

Here is a description:

Label: large size,  $4\frac{1}{2}$  in. diameter, yellow.

The 'Magic Notes' trade mark and the name appear across the top as in normal labels, but immediately underneath, between 'Columbia' and the spindle hole is the following wording:

Special Cinema Record

Must be played at 33 revs per minute

Needle works from inside to outside.

To the left of the hole is the usual copyright warning and on the right 'Columbia Graphophone..... Made in England.'

The rest of the label is filled with the title etc.:

LE MASCHERE - SINFONIA (Mascagni). YBX 35 (wax-d 57)

Played by Milan Symphony Orchestra

conducted by Cab. Lorenzo Molajoli.

The reverse side is 'Danse Macabre', played by the Orchestre Symphonique (of Paris) under Philippe Goubert. (Matrix wax - d 63).

The record was laminated, so presumably dates from the early 1930s, before the process was discontinued (whenever that was). The record appears to be in faultless condition, but the sound is quite distorted.

I suppose you know that the local EMI factory blessed us with laminated discs right to the end of the era. Even Regal-Zonophones were superb.

Frank James.

Recently, a group of three Chilterns members decided to visit friends in Belgium and Holland, and we took the opportunity to visit a recently opened museum in the heart of Amsterdam. We had heard mention of the museum through other collectors but were more than surprised at what we saw.

Space is very restricted but has been used to maximum advantage. Each machine on display can be scrutinised by the interested student, and is very attractively presented for the layman. There is adequate background display and a minimum of information on each machine. All the major manufacturers are well catered for, with plenty of space left for the odd machine, miniatures, freaks and others. A few interesting early wireless sets also make an appearance.

One particularly interesting showcase depicts a recording studio complete with recording horns set for action, a mock piano, a budding pianist complete with wine glass for sustenance and a recording engineer.

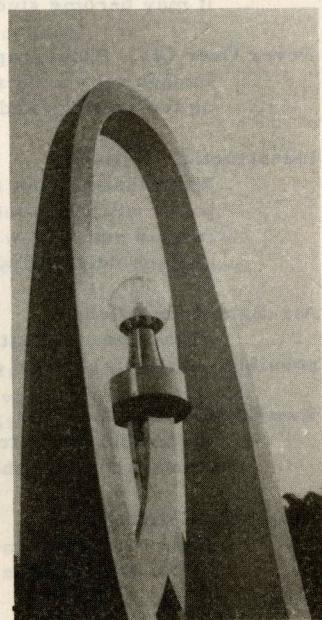
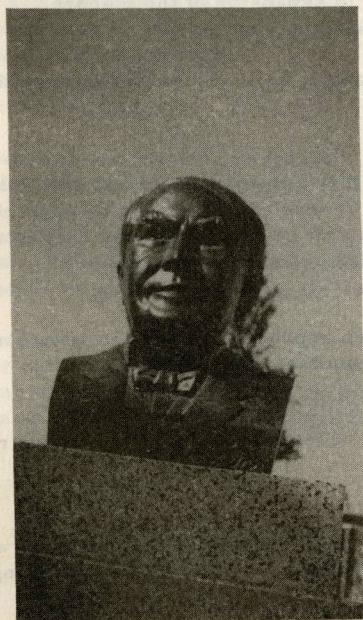
The whole display is supplemented by a demonstration room with video facilities to bring the talking machine story to the masses of students who visit the museum from schools and universities. An excellent example of an HMV 194 Re-entrant horn takes a proud place in this room although time did not allow us to listen to this machine.

This museum and the entire collection belong to Harry Belle, who had ideas about a museum some years ago but he was unable to start to realise his dream until last May/June, when he acquired the premises adjacent to the Antique Market. This is when he really had to start work and with the help of one or two friends he designed and made all the showcases, glazed, painted and lit them, then displayed all the machines and did the artwork for the background displays. All this was achieved in five months. It really is a worthwhile effort and if you are within 500 miles of Amsterdam then do go along and see this museum.

D. R. R.

The upper photograph on the opposite page shows a view of the Phonografisch Museum; one of the showcases is shown on this month's front cover.

The two lower pictures come from Toru Funahashi in Japan, and show two Edison memorials recently erected at the bus terminal in front of the Yawata Station on the Kyoto-Osaka electric train line. The bronze bust is life-size, and the monument to the electric light was built in April 1983. It commemorates the fact that it was here in Kyoto that the bamboo grew from which Edison made the filaments of his early incandescent lamps.



**Slipping Belts**

Try coating the inside of the belt with a latex adhesive such as Copydex. Place a little of the adhesive on a finger and hold it against the back of the belt as the machine is running.

**Making New Belts**

It is often easier to make the belt in situ by looping the leather around the pulleys and then glueing it. Clear Bostik is suitable.

**Reproducer Blasts and Rattles**

Check to see if the gaskets are soft. If they are, try putting paper washers each side of the gaskets. Smooth writing paper is suitable. Overtightening of the retaining ring can also cause blasting.

**Fitting New Gaskets**

It is a good idea to wash new gaskets in warm soapy water, dry them and dust them with powdered chalk.

**When a Cylinder is Stuck on the Mandrel**

Leave the phonograph in a warm room for a while.

**Never Leave a cylinder on a machine**

It may become stuck or crack, due to expansion of the mandrel.

**Never Over Oil a Phonograph**

Excess oil should always be wiped away, as it can easily damage the finish on top castings and case work.

**Indestructible Cylinders**

When these do not fit the mandrel, they can be reamed out with rough glass paper wrapped round the mandrel. These cylinders can be carefully washed in mild soap and warm water with a soft brush. This can help to reduce surface noise. Try to keep the inside of the cylinder dry.

**Air-tight Connections**

Always ensure that the joint between reproducer and horn is as air-tight as possible, particularly with suspended horns such as the Cygnet.

**Wax (Lead Soap) Cylinders**

Be careful not to touch the outsides of lead soap cylinders, as your finger prints will mark the cylinder.

**Lead Soap Cylinders**

When marked by mould, very little can be done to improve these, as the mould damages the surface of the cylinder. VERY careful washing of the

cylinder may reduce surface noise slightly by cleaning the mould off the surface.

#### Half-Nut not Engaging

Either it is not bearing heavily enough on the feedscrew, or it is worn.

#### Half-Nut Adjustment

On Edison machines where there is a screw for this purpose (e.g. the Triumph) the method (according to a leaflet with an Amberol attachment) is "To lay a piece of metal 1/64 of an inch in thickness on the straight edge and let the reproducer arm rest on it, and then adjust the spring so that the thread of the feednut just lies in the thread of the feedscrew without any tension. When the piece of metal is removed from the straight edge there will be just the right tension." A suitable piece of metal is an old Triumph feednut spring.

#### Always Let Phonographs run down after use

The spring is less likely to break if unwound.

#### The Machine Wows

The belt may be loose; the governor pads may need oiling: the governor bearings may be dirty, or the friction disc: the weights may not be free to expand due to dirt on the spindle; or it may just be a matter of general wear.

#### The Machine Stops

Not enough endshake in the governor, the mandrel or the feedscrew.

The back rod may be dirty or rusty.

The horn may be putting too much weight on the reproducer

The belt may be too tight

General lack of oil

Weak mainspring.

#### Diamond Reproducer not tracking properly

See if Stylus Bar is free to rock

#### Regular Running

It is a good idea to run a phonograph regularly, as this keeps the oil free, and helps to spread the grease on the mainspring.

#### Dirty Cylinder Boxes

These can be cleaned by using a little lukewarm water with a small amount of soap on some cotton wool. Do not use too much water, and do not rub too hard. This can easily damage the surface when it is wet.

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